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ABSTRACT

There is a great deal of speech communication work going on in western Canada, but in higher education, little direct teaching of the subject. This essential fact is the focus of this paper. The author presents an overview of Canadian history and the work of her writers, and seeks reasons for the absence of speech as a separate subject in academic curriculums. Examining the present position of Canadian verbal culture, he attends particularly to the influences of the environment, method of education, and conglomerate historical origins of the Canadian national character. The presence of a counterculture stressing naturalness of language and seeking alternate values and life styles is discussed in relation to current poetry and communication styles. (Author/LG)

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VIEW FROM THE NORTH

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VIEW FROM THE NORTH

Now what shall be our words as we return
What word of this curious country?
Douglas LePan*

Our chairman has requested brevity on the part of speakers so that more time may be given to discussion. I welcome this. As I began work on presenting a particular position, I recalled that Harold Innis - one of our best thinkers - had drawn attention to the difference between working with a point of view and that of the generation of insights.[1] As I talk to you I draw steady consideration to some aspect of my subject, later, when there is dialogue, we have the interplay of multiple aspects of the subject. Perhaps this interplay may generate insights which I have missed.

There is a great deal of forward-moving speech communication going on in western Canada, but, in higher education, little direct teaching of the subject. This is the essential fact of my presentation. The second part of the talk, essentially an inside look at Canada through her history and the work of her writers, seeks reasons for the absence of speech as a separate subject in academic curriculums. This section, being partially interpretive, has a subjective as well as a factual base. Finally, I try to look ahead, hoping that the search for explanation will have given clues for the years to come.

First of all, then, some facts regarding higher education. Most of the direct speech instruction in the universities of western Canada is to be found within the faculties of education. Classes in the fundamentals of speech are given at the universities of Manitoba, Brandon, Calgary, and British Columbia. Too, considerable speech teaching is included in creative or educational drama classes. It is usually not nearly so difficult to get inclusion of a drama class in the education curriculums as it is to gain acceptance of a course in speech. The one faculty of education which offered a Master's degree in Speech Education - at the University of British Columbia - dropped the program this June. Courses in speech education offered by the faculties of education in the University of Saskatchewan (at Saskatoon) and the University of Alberta (at Edmonton) have also been discontinued. The reasons for the changes are many and varied.

Two influential factors governing the amount of instruction in speech are the attitude of the administrators and the qualifications of the instructors. In the Faculty of Education at the University of Manitoba the special talents, particularly in drama and theatre, of all three instructors have helped to give the speech program recognition and permanance. At the University of Calgary, the fact that the principal instructor is also a clinician has made it possible to widen the scope of the offerings. As with drama, the idea of classes in speech therapy is accepted, whereas a program in speech education or speech communication would be refused. The University of Simon Fraser in Burnaby - adjoining Vancouver - has a department entitled, "Behavourial Science Foundations and Communication Studies". The course descriptions to be found in the calendar are non-committal.[2] In September,

* Douglas LePan, "Canoe Trip", The Wounded Prince and Other Poems, London, Chatto and Windus, 1948.

1. Harold Innes, The Bias of Communication, see Introduction written by Marshall McLuhan, The University of Toronto Press, 1951.
2. "The Process of Communication. This seminar will be offered in collaboration with artists and other faculty from communication studies."

I talked with the chairman of this department and found him to be knowledgeable and sympathetic regarding speech instruction. However, he felt that attention to the "linguistic needs" of the students must be postponed until the department became established. The University of Victoria on Vancouver Island has a course in education entitled, "Seminar in Human Communication and Interaction". Note the absence of the word "speech". Another young university which offers no speech classes - the five-year-old University of Winnipeg - has, nevertheless, a philosophy which appears excellent. In the calendar, introducing English, we read:

> In becoming conscious of the nature of language and communication and of the complexities of artistic expression, one may learn much that is useful in the breaking down of barriers between man and himself, man and other men, one group and another.

Having taken this quick look at the faculties of education, it would seem natural to turn next to the faculties of English. When the word "English" is used at universities or in schools it almost always means written English. (In the high school programs of western Canada any listing of work in speech is included in the English section.) The English department is usually the largest department in the university. Until very recently all first year students were required to take English.[3] The uncertainties that general disenchantment with the educational process has brought about, together with smaller financial resources, have caused much discussion of the need for change within the English departments. But change in what direction, for what purpose? Dr. Jack Cameron, professor of English Education at the University of Calgary, says that "since the study of the English language and its literature is the central discipline of public education in Canada", it follows that students should have a firmer grasp of the rhetorical potential of their native language. He advocates "the study of rhetoric...with extensive practice in the analysis and production of a wide range in tone and style in speech and writing".[4]

An individual who has been most incisively articulate in presenting a synthesis of where the problems lie in English teaching is Dr. Michael Hornyansky, chairman of the English department, at Brock University in Ontario.[5] Dr. Hornyansky is able to present the problem areas of an English department orally and in written prose using a style that is succinct, lively, filled with telling thrusts so wit-filled the listener or reader chuckles even as he squirms.

> Whither the English Department in the next decade? If I am to make one brief venture into prophecy, I would forecast a steady withering (if that is conceivable): the armies of darkness gaining strength, taking special heart from relativism and dilute psychiatry and trendiness, until the quondam Department of English reaches its nirvana - a non-stop sensitivity group whose sole aims are <u>experience</u> and a full rich subcortical communication, relying mainly on those media where reflex reaction can be substituted for critical response.
>
> I might end there. But as a kind of Nachtisch, I'd like to sum up

3. Henry Kriesel, "Graduate Programs in English in Canadian Universities", The English Quarterly, Spring and Summer, 1972.
4. Jack Cameron, "English Education in an Accelerating Society", offprint, W. J. Gage Ltd.
5. For example, see "Walking the Tightrope", delivered at the Dean's Banquet, Mount Allison University, January 29, 1972.

with another simple-minded metaphor. The sacred grove, or academic woodlot, is populated chiefly by two species of bird. On the one side, Mother Careful's Chickens - a species of flightless rail, gray from birth; easily panicked, above all by sudden noises and other species; preserving a complex and subtle pecking order, yet given to huddling in flocks when nervous, or jostling each other off high branches when serene; and recognized in the field by a low intricate warble, which Peterson transliterates as "What my learned colleague is saying is of course nothing noo," or in some areas, "I should have thought that was going a bit too far." On the other side, the Callow Twit, notable for fragments of vellum and wool still adhering to its topknot (so that even when mature it seems young); apparently aggressive but in fact easily frightened into coveys; characterized by hypostasis of the critical apparatus (watch out below), a habit of spreading its tail, and an appetite for only one type of ambiguity. Its call is a crude yuk, its song the phrase I got it, repeated thrice in a rising cadence and followed by a strange thumping noise (or in Peterson's account, a dull Phd). Other birds inhabit the garden, to be sure: among them the hairy nitpicker, the stoned tern, the lesser peawit, and the double-breasted chat. But the best place and time to enjoy them is later, at the nearest watering hole. And in case some of you are misled into wasting time trying to categorize me - in vacant or in vengeful mood - I'll prevent you by confessing that I, am, of course, no bird at all, but a wandering voice, crying in the wilderness.[6]

So much for speech in the universities. What of the colleges? Most active of all the junior and community colleges in the west in the field of speech is Mount Royal in Calgary, Alberta. This college offers a two-year diploma course in Speech and Oral Communication, also private instruction leading to speech examinations from Mount Royal, the Royal Conservatory of Toronto, and Trinity College of Music and Speech in London, England. A private liberal arts college, Trinity Western of Langley (near Vancouver), offering the first two years of university work, has a two-credit course, given each term, in the Fundamentals of Speech. The course has an unusual listing - in the "English and Speech" division of the calendar. Within the last half-decade many community colleges have come into being in the west. Of the few that have made some concession to speech needs I shall mention only three. Selkirk College at Castlegar, British Columbia, offers a credit course in "Communications". The course is planned as an introduction to the general principles of written and oral communication. The inclusion of written work along with the oral means, of course, much less time spent on the development of oral skills. A new diploma program begun in September of this year at Camosun College in Victoria, British Columbia, is called, "Applied Communications". It resembles a fundamentals of speech course. Red Deer College in Alberta has a course, English 111, "Oral Communication". It, too, is a diploma course, non-credit.

In the public and secondary schools considerable attention to spoken English is given in the curriculum guides. Usually there is a statement of some sort indicating the need for instruction in speech, often outlines of suggested procedures. In one curriculum guide, for example, where the "underlying object of the language arts program is the development of articulate behaviour in each child", it is pointed out that the model (the teacher) should have "a pleasing

6. Michael S. Hornyansky, "The Enemies of Light", Canadian Association of University Teachers Bulletin, Autumn, 1971, pp. 43-44.

voice quality". But how is a teacher to know? Many teachers are quite unaware of weaknesses, even extreme weaknesses, in their own voices. That a large number would welcome help in improving both their own speech habits and their instruction in the subject, is evidenced by their efforts to enrol whenever speech classes are offered during summer school sessions.[7] Listening is emphasized in the guides throughout all the grades together with the value of discussion. Creative drama is given a place, especially in the lower grades, while the high schools commonly have a theatre major.[8]

A new and interesting venture at secondary school level is the National Student Debating Association. The Second Student Debating Championship was held in May of this year at two western centres. The plan is to use several debating styles, avoiding the overly formal approach which, in the past, caused debate efforts to languish and die.

The English Speaking Board of England is another organization which, surprizingly perhaps, still has an influence in private schools or academies in the west. The ESB sends out "examiners" who, besides examining the students, implant their methods and philosophy in the individual schools. In fairness, one should add that both method and philosophy are sound. Commonly, teachers who advance the methods of the ESB are from Great Britain. An article published in the excellent and recently established English Quarterly advocates the use of ESB methods.[9]

"The role of television in the child's life has been one of the most extensively examined areas in mass communication research."[10] An article, published by The BC Teacher in April of this year, presented a viewpoint of interest to many teachers. It bore the arresting title, "What Is Sesame Street Doing to Our Language". The major point being made was that children should know when and why adults are using Non-Standard English and should be guided to understand that language can be used in more than one way to express an idea.

Many of the delegates present here will be aware of the existence of the Canadian Speech Association. Founded in 1966, the membership, drawn from across Canada, has jumped from the initial twelve to seventy-five. William Work has said that the only justification for the existence of any organization is to provide

7. Perhaps the fact that two speech instructors were part of the Curriculum Board, helped to bring about a statement found in a 1972 Guide: "Before coming to class the teacher should have practised reading the poem aloud. Listening to one's own reading on a tape recorder can be a rewarding experience. Too many teachers are prone to delude themselves into believing that their voices are well modulated and pleasing in tone. Often lack of clear articulation and improper pronunciation are evident only when one is able to hear himself."
8. That imagination is not lacking is seen by an examination of one of the books of poetry suggested for group or individual study in senior elementary classes. For example, from "Drum Solo"

   I'm a sharpshooter / with a flyswat /
   I'm a sparkfooter / in a jogtrot /
   I'm a scarbrooder / but I try not /
   I'm a starmover / with a skymop.

   Jean Boudin and Lillian Morrison, Miranda's Music, Crowell, 1968.
9. Jean M. Watson, "Oral Communications Festival: A New Perspective", The English Quarterly, June, 1969.
10. Murray, Nayman, Atkin, "Television and the Child: A Comprehensive Research Bibliography", Journal of Broadcasting, Winter 1971-72, p.3.

means for accomplishing things that as individuals they could not have accomplished, to provide communication channels and to apply pressure for change. We haven't applied much pressure yet but the other two points are revelant. The Canadian Speech Communication Journal has had three issues to date. Our membership is separated by more than three thousand miles; the Journal has helped to hold us together. Spectrum, newsletter of the CSA, has provided another bond. Both publications have a new editor this year.

In an effort to understand the present position of our verbal culture I should like, now, to look at our particular history, environment, and method of education. Barker and Kibler say that specific language and communication habits are culturally bound.[11] In any case, it seems important to know where we have been in order to anticipate where we are going. I propose a look at our historical origins complemented by the literature of the period. I use the word "literature" in its broadest sense - the expression of the views, ideas, hopes, and fears of the writers. The way we felt at any particular time was expressed by our writers. They articulated our imagination, reflected our moods, symbolized our feelings, and helped us to see the picture whole.

Four groups - the French, the United Empire Loyalists, the Scottish Highlanders, and the Irish, were part of the beginning of the nation. Every one of the four had a strong sense of nationality. They were against the melting pot. The acceptance of this individuality resulted in Confederation. The different races offered distinctiveness and variety. It wasn't possible to have a uniform nation under such circumstances. Hugh MacLennan says that problems in communication developed almost at once, since "the French stayed in Quebec and the English refused to learn their language". Early political decisions - the fact that Canadian democratic self-government was achieved without a revolution - may have begun our continuing interest in history and in law and order.[12] There were other imprints on the national character in those early times. To feel "Canadian" was to feel part of a no-man's land - part of a vastness, sparsely settled. Frye notes that a sense of probing into the distance, of fixing the eyes on the skyline recurrs in early Canadian poetry.[13]

> The whole landscape drifted away to the north,
> To Moose Factory, hundreds of miles, to the pole
> and beyond, to the Arctic ends of the earth.[14]

Frye also points out that Americans could choose to move out to the frontier or retreat from it back to the long Atlantic seaboard, but in Canada with practically no eastern seaboard, the frontier was all about. Canadians did have one advantage. When they moved to the north-west it was already patrolled by mounted police. One of the functions of this force - formed along semi-military lines - was to protect the settlers. They impressed settlers, Indians, and traders alike with their mobility and their determination to maintain law. The settlers welcomed the "Mounties". Confronted with a huge, uncaring, dangerous physical setting, they felt the law helped hold them together. The dangers of pulling away from the group, of an individual becoming separated in standards and attitudes from the community, had its inevitable effect on language and literature. The

11. Barker and Kibler, Speech Communication Behavior, Prentice-Hall, 1971.
12. Hugh MacLennan, "The Meaning of Canada", Century 1867-1967, The Province (newspaper), Feb. 13, 1967, p.3. Hugh MacLennan is perhaps Canada's best-known writer.
13. Northrop Frye, The Bush Garden, Tor. Anansi, 1971.
14. R.A.D. Ford, A Window on the North, Ryerson, 1956.

writer tended to avoid realism. He found it difficult to be an individual until he had gained some control over his environment. In the meantime, he gathered his experiences together and described them, keeping himself out of sight. Poetry moved toward the impersonal and the general - if tragedy was a part, it was expressed in the action of the poem. For whatever reasons it began to appear that the uniqueness of things Canadian did not lie in literature. Some have argued that we did not turn to literature because we were young. That argument is pricked when we recall that the Pilgrim Fathers started to write almost as soon as they landed. I think we lacked self-confidence; we could not "let up." Canadians have always been better at saying no than yes.

Our bent to use ideas like weapons; to form arguments in a rhetorical way may have been a factor in our adeptness in the field of international politics. Another field, even farther removed from literature, where we have real strength is in the building of railways, bridges, waterways, highways, airways, - the inarticulate areas of communication. Note that here, too, the movement is away from individual participation and direction. In addition, it may be worth pointing out that the communication links just mentioned have been so expensive that it was government rather than private initative which controlled them.

For us, a happier example of government direction over a communications field is to be found in the publicly-owned Canadian Broadcasting Corporation. Without a doubt, the CBC has influenced standards of speaking as well as the movement of ideas and culture from east to west. It has become a kind of middle-brow Canadian magazine or newspaper. The Canadian temperament appears ideal to work with the documentary form and it is in this field that we have excelled. An example is found in the satirical Sarah Binks, a mock biography of the literary world broadcast over CBC. The CBC has markedly encouraged short story writing by accepting stories for radio broadcast. W. O. Mitchell's, Jake and the Kid ran for years. A large part of the success of such broadcasting depends, of course, upon the sensitive interpretation of the reader. While nothing like the BBC's The Listeners, exists, the CBC does publish regularly, an annotated supplement to their audio-tape catalogues. Thus it was possible for me in May of this year to get a tape of a documentary broadcast in January by a member of the English department at the University of Victoria. The subject was the first World Shakespeare Congress which had drawn five hundred international scholars to Vancouver, B. C. The speaking style at Stratford (Ontario) was the subject of part of another tape. Incidentally, the use of Canadian English at Stratford has increased our confidence in the use of the particular English variant we use.

Here, as elsewhere, the rise of the communications media other than the book has brought back some of the characteristics of an earlier, oral culture: the reading of poetry to a listening public, the movement toward a direct statement which the audience is expected to share. Pratt of Newfoundland often wrote in this manner. In the Good Earth we are told that soil is precious and that nature, being a part of man, responds with love or hate:

> Hold that synthetic seed, for underneath
> Deep down she'll answer to your horticulture:
> She has a way of germinating teeth
> and yielding crops of carrion for the vulture.[15]

15. E. J. Pratt, Collected Poems, 2nd ed., Macmillan, 1958.

The power of direct statement is not to be scorned. Who is to say that Ma Murray's salty little Bridge River-Lillooet News of northern British Columbia is not a sort of national reserve in the vernacular use of language. The editor, now in her eighties, recently addressed a Lillooet high school graduating class thusly:

> Remember this, kids. Nobody owes you a thing. You've had twelve years of living, loving, and learning which have cost your parents and the taxpayers a lot of dough. Now grasp every minute of it as if it were your last, for its a damshur that if you don't accomplish for yourselves, no one else will.[16]

Another aspect of Canada's development rooted in history and geography has been the growth of a distinctive variant of the English tongue. Here, again, the influence of the United States was strong. Dr. Walter Avis of the Royal Military College at Kingston, Ontario talks about this in his report, now in press, "The English Language in Canada". American settlers who came to Upper Canada (now Ontario) after the Revolution at first outnumbered the immigrants from the British Isles. The speech habits of the northern parts of America were moved into Ontario. Later, as many more British came to Canada, the prestige of British English increased, especially among the educated. A compromise in speaking evolved between British English and the North American variety. As settlers moved west, again joined by Americans, the North American character of English spoken on the prairies was established. Over the years the movement continued. Other nationalities who came to the prairies learned the kind of English spoken by their neighbours. In British Columbia the pattern was quite different. Few Americans came to B.C. "The type of farming land was not to their liking". The east-west lines of communication have affected Vancouver and the Fraser Valley more than the island of Vancouver. On the island there was a stronger influence from the British Isles. Another influence on Canadian English was that of the Scots - a surprisingly strong power if one thinks in terms of numbers. Nevertheless, Canadian linguists, as Dr. Avis, have found that over the years the speech of educated Canadians has become quite uniform in structure even though regional variants still exist. The academic environment in Canada is much more hospitable toward linguistics than toward speech teaching. Many of the major universities now have departments of linguistics, although the Canadian Linguistic Association was not founded until 1954.[17]

Differences in the use of Canadian English as compared with American English show up interestingly in newscasts from the two nations. A report on the structure and style of the two news shows was published in a recent issue of the Journal of Broadcasting. While the two programs were fairly similar in physical structure and format they differed widely in style. CBS was paced faster; its news presentation had a sense of urgency, even crisis. CBC's approach was more sedate; international news items were treated as discrete, isolated, a distant quality was in evidence. The restrained, almost formal presentation of the CBC did not lend itself to opinion or speculation. CBC broadcasters are carefully trained. On commercial stations one may sometimes hear slurred or nasal speech, but not on CBC.[18]

16. One is reminded of Brian Moore's style in The Luck of Ginger Coffey. "He knew something now, something he had not known before. A man's life was nobody's fault but his own. Not God's, not Vera's, not Canada's. His own fault." p.223, Ryerson, 1956.
17. Walter S. Avis, "The English Language in Canada", Current Trends in Linguistics, Volume 10, Humanities Press, 303 Park Ave. S., New York.
18. Scheer and Eiler, "A Comparison of Canadian and American Network Television News". Journal of Broadcasting, Spring, 1972, p.159.

I'd like to make one more comment on the Canadian character through the mainstream of our literature by noting differences in the way the British, the American, and the Canadian writer have dealt with animals. The subject is handled expertly in an article written for the summer edition of Canadian Literature.[19] The British, as exemplified by Kipling, Kenneth Grahame, Beatrix Potter, have humanized the animals; they became miniaturized people, living in an ordered, social environment. "Lassie comes home through hedgerows and towns - and she does come home". When writing about animals, the American writer (Faulkner, Mailer) centres on man; the animal is the symbol, as in Moby Dick. In Canadian writing the emphasis is not on the man at all, but on the animal. The animal always has a tragic end. Polk wonders about the effect of this "tight-lipped Presbyterian endurance" on the "collective Canadian psyche".

Before going on to the third part of my talk, I should like to refer, briefly, to my assignment - speech in the four western provinces. In Canada we do not think of the "four western provinces", rather, the prairie provinces and British Columbia. British Columbia, with three-quarters of its population living along the southern coast, in and around Vancouver, "lives its own life". It belongs to the geographic but not the psychic west. Its speech, especially on Vancouver Island, is somewhat unlike that spoken on the prairies. Nevertheless, problems in speech teaching are reasonably similar.

In any country, I should suppose, it is difficult to catch the mood and quality of the contempory. As I attempt now to take soundings - soundings for the future - the almost indefinite number of connections amid events, the signals which seem to lead off in so many directions, cause me to wonder if it is possible to come up with a coherent view of the whole. Yet, one of the most important characteristics of a society is its view of itself and its future. Where do we go from here? Perhaps a better question, "Where are our eyes directed?" Not up or down, says Buckminster Fuller, only out. Perhaps our vision has turned in too much. Maybe we have paid too much attention to cultural memory. Social and cultural identity is of declining importance as customs and culture grow more homogeneous all over the world. The increasing world need for communion and community is in evidence everywhere. Participation and the wish for more participation is a major consideration in the seventies. "Since of all the middle powers, Canada has the greatest resources, the most central position, the finest web of contacts and influence, and, relatively speaking, the highest proporation of experts both bilingual and in each language of any nation in the world," our responsibility as cross-cultural communicators is greater than many others.[20] The compelling communication technology of today with its almost limitless physical means has not solved the need for communion or community. Often, communication exists on one side only with the information or direction all going one way. This may be changing. Talk shows on radio are gaining bigger and bigger audiences. Vancouver has the doubtful distinction of being the talk show capital of Canada. On the top phone-in station are two Scots - both with raspy voices - one, Webster, getting $130,000 a year (100,000 for his hotlining). The need of people seems to be for as direct a contact as possible. One might ponder the significance of the "open-line shows" for us. It may be that we shall be forced to be more experimental. One interesting experiment that has been taking place near Calgary this year has

19. James Polk, "Lives of the Hunted", Canadian Literature, Summer 1972, Morriss Printing Company Ltd., Victoria, B. C.

20. The Chancellor of the East-West Center in Hawaii, speaking to a conference on Major Issues in World Communication this past January, said that "a cross-cultural communicator sees people first as human beings".

used closed circuit television to facilitate community dialogue. The field worker in the project has said that the use of the equipment accelerated his entrance and acceptance in the community - like a very impressive calling card - but that the turning point in the project was when the citizens took over. No matter how great the contribution of science, communication begins when humans relate to one another, by gesture, symbol and articulation. Man is gregarious, dependent for life and well-being upon mingling with others of his kind - a social as well as individualistic being. Blind violence imploding hasn't taken too great a toll in Canada as yet, which doesn't mean that we haven't lessons to learn about mutual concord. We might start with French grammar! And stay out of the way at times, since "it is the major powers (who) hold the ring". Canadians like to think of themselves as peacemakers. John W. Holmes, the Director General of the Canadian Institute of International Affairs, has said that Canadians were never as world-minded as they are now. However, he cautioned (1967) his countrymen not to thrust themselves forward if others could do the job better. Otherwise, said he, we look ridiculous - a dove that flaps its tail like a beaver![21]

In the last decade or so, to a somewhat limited degree in Canada, the movement in North American poetry giving the poet the position of rebelling against repressive morality, or against society, without himself accepting any specific social obligations, has made itself felt. Eli Mandel, himself a contemporary writer, sums up the distinguishing marks of this group in his introduction to Poets of Contemporary Canada:

> a sense of self and of personality at the centre ... almost a non-person speaking, laconic, self-deprecating, tentative. Two extremes of metaphoric language ... are nostalgia and hallucination - could be translated into dreams and nightmare an inversion of the usual value attached to notions like sanity and insanity, civilization and barbarism ... an image that seeks to express itself in the minimal, in speech, design, personality ... mixing space and time like the colours of an impossible colourist. Its emblem might very well be the look of paranoid schizophrenia ... or the psychotic glare.[22]

Other writers have deplored writing of this kind as resembling scenarios for underground movies. Writing in an article for the UBC Alumni Chronicle, Hugh MacLennan says: "... the work of some of them is alien to any literary tradition I have known or respected ... I can't believe that this present tide of pornography, self-hatred, self-contempt, and boring drug-fed egoism can last indefinitely ..."[23] Negation, an over-emphasis on man's bewilderment, is all it needs to dampen anyone's positive charge. I found it refreshing in July of this year to read some remarks of David Rashley, printed in the Canadian Forum. I draw your attention particularly to the last stanza:

> One need not always make like a poet
> To make poetry.
> Major things happen off-stage -
> a telegram's tilted words
> sorted out privately.
>
> One may stride into the square

21. John W. Holmes, "Canada in the World", Century 1867-1967, The Province (a newspaper), Vancouver, B. C., Feb. 13, 1967, p.6.
22. Eli Mandel (ed.), Poets of Contemporary Canada, York Univ., 1971.
23. UBC Alumni Chronicle, Winter, 1969, p.26.

Spattering brains and blood
to clear a space effectively.

There are other suitable places
one may inhabit
quietly.[24]

Or pick up Dorothy Livesay's, Plainsongs. The last two verses:

And if I hurt my knees
My good leg shows my poor leg
what to do ...

The sun's eye warms my heart
but if my good heart breaks
I have no twin
to make it beat again.[25]

As alternate values and life-styles are being sought, the process is being accompanied by great disorder. Most pertinent to us, probably, is the confusion at the level of every day speech. What does a speech or English professor do when faced with students who believe in being "natural"; students who avoid all literary forms of expression and strive instead to express themselves nonverbally? How can we indicate the lack of balance in a point of view that mistrusts rational, logical thought, one that seems to be committed to inarticulateness? There aren't any blue prints to follow, although there are guiding ideas. In any case, the presence of the counterculture in our midst outdates questions that we could have asked with assurance five swift years ago.[26] The volunteers in small boats who were setting out to rescue the British soldiers from the beach at Dunkirk were told, "Now off you go and good luck to you - steer for the sound of the guns". There seems no alternative for us but to head into dangerous waters. Perhaps it will help to remember that the vital world question is, "Can we get along together"? Would it help if speech teachers in Canada were to join the evolving Communications Departments - enlarging the concepts to include community and communion? Are we convinced that the direct teaching of speech is a must?

I believe that the speculations I have made, the questions I have asked, are pertinent ones. I have tried to find reasons arising out of complex interactions. I realize that the difficulties aren't only Canadian problems. In his 1972 book, Walter J. Hickel, formerly Interior Secretary of the United States, strongly averred that the heart of the global issue is communication. He is convinced, as is our John W. Holmes that "searchers must pool their knowledge and unite in a common effort."[27] As our Director General put it "...academics and the practising international politicians must learn to talk to each other".[28] I am happy that the chairman of this conference has seen to it that at least a few academics from lands fronting on the Pacific are talking to each other.

24. David Rashley, "Saskatchewan", Canadian Forum, July-August, 1972, p.26.
25. Dorothy Livesay, "Look to the End", Plainsongs, revised and enlarged, Fiddlehead Books, Fredericton, N.B., 1971.
26. See, "The New Naturalism", Saturday Review, April 1, 1972.
27. Walter J. Hickel, Who Owns America?, Prentice-Hall (paperback), 1972, pp. 297-298.
28. John W. Holmes, "Mediation or Enforcement", International Journal, Spring, 1970, p.397.